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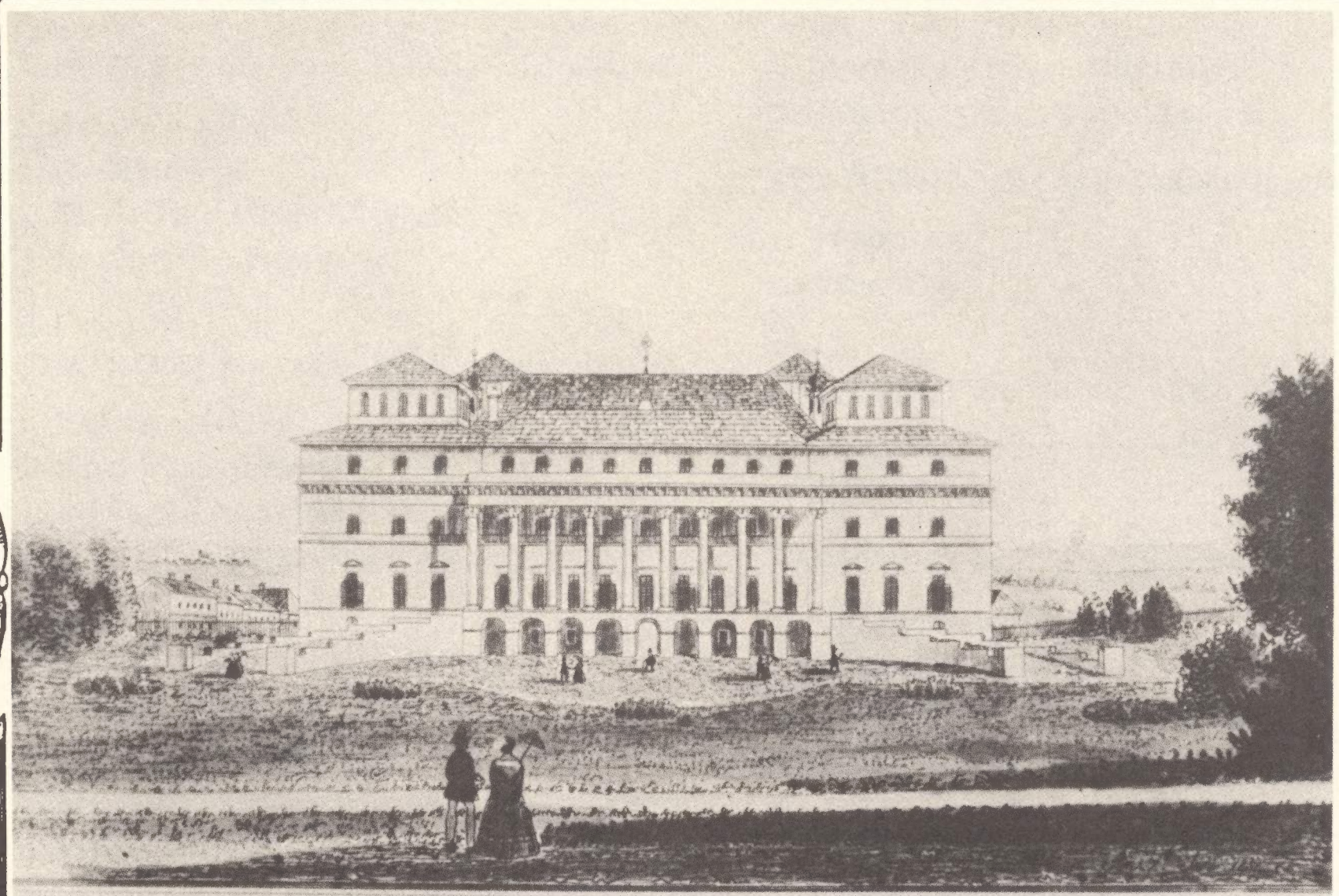
The Complete Symphonies of Haydn
Volume Four

HAYDN SYMPHONIES NOS. 73-81

ANTAL DORATI/PHILHARMONIA HUNGARICA



Das Schloss in Eisenstadt von der Nordseite.

Joseph Haydn. Anonymous miniature portrait,
Gesellschaft der Musikfreunde, Vienna. It shows Haydn at about the age of fifty (c.1782)

Unless otherwise stated, the photographs in this booklet have been reproduced
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Also available in this series:

Haydn Symphonies 49-56
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Philharmonia Hungarica conducted by
Antal Dorati

booklet cover: EISENSTADT CASTLE, front view; coloured copper engraving by Vincenz Reim, 1851.

Haydn: The Symphonies (73-81)
The Philharmonia Hungarica conducted by
Antal Dorati

SIDE ONE

SYMPHONY No. 73 in D major "La Chasse"

1. Adagio – Allegro (10:00)
2. Andante (5:20)
3. Menuetto e trio – Allegretto (4:45)
4. La Chasse – Presto (4:40)

SIDE TWO

SYMPHONY No. 74 in E flat major

1. Vivace assai (6:45)
2. Adagio cantabile (6:35)
3. Menuetto e trio – Allegretto (3:30)
4. FINALE – Allegro assai (4:45)

SIDE THREE

SYMPHONY No. 75 in D major

1. Grave – Presto (6:05)
2. Poco adagio – con variazioni (7:40)
3. Menuetto e trio – Allegretto (3:10)
4. FINALE – Vivace (3:20)

SIDE FOUR

SYMPHONY No. 76 in E flat major

1. Allegro (6:15)
2. Adagio, ma non troppo (8:25)
3. Menuetto e trio – Allegretto (3:10)
4. FINALE – Allegro, ma non troppo (6:40)

SIDE FIVE

SYMPHONY No. 77 in B flat major

1. Vivace (5:55)
2. Andante sostenuto (5:25)
3. Menuetto e trio – Allegro (2:30)
4. FINALE – Allegro spiritoso (4:25)

SYMPHONY No. 78 in C minor (beginning)

1. Vivace (5:35)
2. Adagio (6:05)

SIDE SIX

SYMPHONY No. 78 in C minor (continued)

3. Menuetto e trio – Allegretto (3:40)
4. FINALE – Presto (3:50)

SYMPHONY No. 79 in F major

1. Allegro con spirito (6:20)
2. Adagio cantabile (6:10)
3. Menuetto e trio – Allegretto (4:15)
4. FINALE – Vivace (4:40)

SIDE SEVEN

SYMPHONY No. 80 in D minor

1. Allegro spiritoso (5:20)
2. Adagio (6:50)
3. Menuetto e trio (3:50)
4. FINALE – Presto (5:00)

SIDE EIGHT

SYMPHONY No. 81 in G major

1. Vivace (6:50)
2. Andante (8:00)
3. Menuetto e trio – Allegretto (5:55)
4. FINALE – Allegro, ma non troppo (4:50)

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Antal Dorati
photograph: David Wedgbury

Antal Dorati

Antal Dorati was born in Budapest in 1906, and his parents, both musicians, recognised his talents and sent him at the age of fourteen to the Academy of Music in Budapest. His teachers were Zoltan Kodály, Béla Bartók and Leo Weiner. He graduated at eighteen as composer, pianist and conductor, and was the youngest person in the history of the Academy to receive a degree.

Soon after, he was appointed conductor of the Royal Opera House in Budapest, where he worked for four years. In 1928 he went to Dresden as the assistant of Fritz Busch. Between 1928 and 1933 he was principal conductor of the Opera House in Munster, at the same time appearing as guest conductor at several other Opera Houses in Germany, and with orchestras in many major musical centres.

In 1934 he joined the Ballet Russe de Monte Carlo, and seven years later was appointed Musical Director of the Ballet Theatre. Meanwhile in 1937 he made his American debut as a symphonic conductor at an all-Beethoven concert with the National Symphony Orchestra of Washington D.C., and during 1939–40 made an extensive tour of Australia. Returning to the States, Dorati became Director of the New Opera Company in New York.

In 1945 he left the Ballet Theatre and was charged with the organisation of the Dallas Symphony Orchestra, and in 1949 he became Musical Director of the Minneapolis Symphony Orchestra, and during his eleven years with them, he was responsible for numerous commissions, world premieres, and American premieres of important works.

From 1963 to 1966 Antal Dorati was Chief Conductor to the BBC Symphony Orchestra, and took the orchestra on a tour of Switzerland in October 1964, and the United States in the Spring of 1965. He has also made a return to opera, and conducts guest performances at Covent Garden, London, the Wiener Staatsoper, the Opera House, Rome, the Hamburg Opera and Maggio Musicale in Florence. He is now principal conductor of the Stockholm Philharmonic Orchestra and with him the orchestra made its first tour of the United States in 1968 with such success that a return tour was arranged for 1970. In October 1970, Antal Dorati was appointed chief conductor of the National Symphony Orchestra, Washington D.C., in addition to his commitments with the Stockholm orchestra.

When the Philharmonia Hungarica was formed in Vienna in 1957, from refugee musicians who had fled Hungary during the 1956 revolution, Antal Dorati was one of the orchestra's first conductors. He made several recordings with them during this period, so that the London project of recording the complete Haydn symphonies with Dorati and the Philharmonia Hungarica represents the renewal of a long-standing association.

Philharmonia Hungarica

Among the hundreds of thousands of refugees who left their home country during the Hungarian Revolution in the late Autumn of 1956 were many musicians, who set out for the free world with their instruments as their only possessions. It was yet another instance of the tragic tradition of the Hungarian history of culture, which, over two decades ago, Béla Bartók summed up in these poignant words: ". . . One must get away from here, no matter where to . . .".

From among these exiled musicians, who, almost without exception, came from the leading Hungarian Symphony Orchestras – as for example the Hungarian National Philharmonia, the Budapest Radio Orchestra and State Opera Orchestra – the Philharmonia Hungarica was formed in Vienna, in the Spring of 1957, thanks to the spontaneous and generous assistance of several philanthropic organizations, mainly the Congress for the Freedom of Culture, the Rockefeller Foundation, the Ford Foundation, the International Rescue Committee and the Swiss Committee for Aid to the Freedom Fighters of Hungary.

Soon the artists resumed their serious artistic work, which, in a very short time, assured a leading place for this ensemble in the international music world.

The enthusiastic approval met with again and again by them during their many tours in Europe and North America, as well as during musical festivals, is a proof of the importance and vitality of this orchestra.

It is all to the credit of the cultural policy of the Federal German Republic, the regions of North Rhine-Westphalia and the city of Marl, to have recognized the unique value of the Philharmonia Hungarica, and, through generous financial assistance, to have assured the continued existence of an internationally appreciated orchestra.

Many of the members of the Orchestra are winners of valuable music prizes and have successfully taken part in international music competitions. The Ramor Quartet, consisting of instrumentalists from the string sections, gained first prize in the Geneva International Music Competition in 1957, and in 1962 the same prize was awarded to the Wind Quintet of the Philharmonia Hungarica.

Several of the members of the Philharmonia Hungarica were attracted to the career of soloist, others distinguished themselves through invitations to perform with renowned European and American Orchestras. And yet they all resolved, out of a sense of artistic integrity and patriotism, to remain loyal to the commitment of their own orchestra.

As an instance of the reputation enjoyed by the Orchestra with international audiences and press, let me quote the words which a Greek critic wrote on the occasion of a series of concerts at the 1962 Athens International Festival: "Our country – Music! That is the message of religious and patriotic faith one almost hears at a performance of the Philharmonia Hungarica. One also gets the impression that these men and women, who were forced to leave their country against their will, have brought with them, and preserved, not only the music, but – a particle of their home country!"

Notes on Symphonies 73–81 by H. C. Robbins Landon

In May, 1761 Haydn was engaged as Vice *Capellmeister* to Prince Paul Anton Esterházy, who lived at Eisenstadt Castle most of the year, going to Vienna for Christmas and sometimes taking his musicians with him. The nominal *Capellmeister* was the old and crotchety Gregor Werner, who continued to run the church music; Haydn was in charge of the orchestra. At the time of Haydn's engagement, the band was considerably enlarged. Most of the players were proficient on more than one instrument: of the two new horn players engaged in 1763, both could play string bass instruments as well. In these early years, the regular instrumental group consisted of one flute, two oboes, two bassoons, two horns, three violins, one violoncello and Haydn (who sometimes joined the violins and sometimes conducted from the harpsichord). The Princely church music group also included a small nucleus of string players – a couple of violins, a cello and a double bass. The timpani player, Adam Sturm, was pensioned but could obviously be had for an occasional symphony with kettledrums. Later, the trumpet and timpani players were always recruited whenever necessary and were not regular members of Haydn's *instrumentarium*. For the first performance of Symphony No. 72, Haydn obviously took advantage of the two new horn players engaged in 1763. His orchestra for the work consisted of one flute, two oboes, one bassoon (the other probably doubled the bass throughout), four horns, five violins and viola players (six if Haydn played the violin), two violoncellos and a double bass (or *violone*, as it was called, tuned differently from today, with the lowest string contra C, not E). Probably one of Haydn's composition pupils or the organist played the harpsichord if Haydn did not. In any case, it was a small chamber orchestra; yet, even a small group makes a glorious sound in the echoing vastness of the high-ceilinged "great hall" in Eisenstadt Castle.

Gradually – especially when the new Castle at Eszterháza was opened – new string players had to be engaged permanently. Eszterháza was very lonely and there was no church group from which to borrow players; the nearest place was Oedenburg (now Sopron), and Haydn actually did borrow musicians from there when a great festival took place. By 1780, there were ten violinists (not including Haydn), two viola players, two cellists and two double bass players, apart from the usual woodwind and brass players.

In the early part of the 1760s, the band was regularly situated at Eisenstadt Castle, but they occasionally went to Kittsee Castle, a pretty residence across the Danube from Pressburg (now Bratislava, CSSR). A document of the year 1765, from the Esterházy Archives, tells us something of the circumstances under which most of Haydn's symphonies in the period 1761–1766 were first given. We read that Haydn is "to hold in our (Prince Esterházy's) absence two musical concerts every week in the Officers' room at Eisenstadt, *viz*. on Tuesdays and Saturdays from two to four o'clock in the afternoon. All the musicians are to appear . . .".

At Eszterháza, everything gradually came to centre round the opera house and, at the beginning, the elegant marionette theatre. Prince Paul Anton had died in 1762, to be succeeded by Prince Nicolaus (known as "The Magnificent"), under whom Haydn served till the Prince's death in 1790. Prince Nicolaus, a benevolent despot, was himself a good musician and encouraged Haydn in his far-reaching and occasionally extravagant experiments in the symphonic form. But Nicolaus's grand passion, apart from his fabulous diamond-studded uniforms, was opera; in 1768, the opera house was opened at Eszterháza and when it burned down in the disastrous fire of November 1779, Prince Nicolaus immediately set to work on a new and even larger one, which was opened on 25 February 1781 with the première of Haydn's *La fedeltà premiata*. From 1776 on, there was a regular operatic season at Eszterháza; previously, the operas produced had been exclusively by Haydn himself, but after 1776, he found himself becoming more and more an operatic *Capellmeister*. Prince Nicolaus preferred Italian *opera buffa*, and soon the theatre echoed to strains of Paisiello, Guglielmi, Gazzaniga, Cimarosa and Anfossi. Many new singers were engaged, including the pretty, dark-haired Italian soprano, Luigia Polzelli, whose husband was engaged as a violinist. Haydn fell madly in love with "la Polzelli" and the two carried on an open love affair in front of their respective spouses. Naturally, with all this operatic activity, Haydn had less and less time to compose, and after the enormously vital years of symphonic composition between 1761 and 1775, the symphony soon had to occupy a very minor rôle in Haydn's busy life. Actually he was very interested in opera as a form, and composed a great many very interesting stage works for Eszterháza.

Apart from the opera house, Haydn also conducted the musicians for the marionette operas in the puppet theatre; he also composed several works for that theatre, which was soon famous throughout Europe. Here, all the operas were done in the German language, and a chorus, from the local population, could be recruited. Haydn soon became so interested in puppet operas that he formed his own private marionette theatre to entertain people in Carnival time. Once, the Prince actually hired Haydn's puppet group to perform at a surprise birthday party for his "dear Princess". Apart from Italian opera and German marionette operas, Esterházy was fascinated with the spoken theatre and engaged whole troupes of strolling players to take up residence at the Castle for months at a time. The most famous of these strolling players was the Karl Wahr Troupe, who spent many happy summers at Eszterháza. Prince Nicolaus commissioned German translations of Shakespeare plays from Wahr, and Haydn was able to enjoy *King Lear*, *Hamlet*, *Richard III*, *etc.*, in special translations printed – like the operas and marionette pieces – at the Prince's expense in Oedenburg or Vienna. Haydn provided all the incidental music for the plays, and the Gotha *Theater-Kalender* lists "Capellmeister: Joseph Hayden" (*sic*) under the Wahr Troupe, "resident at His Highness, Prince Esterházy". Some of this incidental music, such as that to *Hamlet*, announced in the *Pressburger Zeitung* in 1774 has, alas, not survived. Some of the arrangements of other people's music which Haydn undertook, still exists *e.g.* the music to *King Lear*, which Haydn reorchestrated and "dappered up" from an extant score by one Wilhelm Stegmann. And finally, some of this incidental music was turned into symphonies and has thus survived: we know that Nos. 60 and 63 were written as incidental music to plays given by Karl Wahr at Eszterháza, and we suspect the same of Nos 59 and 65. As it happens, we have the total season's repertoire intact for Eszterháza Castle during the year 1778. It shows that concerts were given either for everyone, in the *sala terrena* (a lovely room, recently restored by the Hungarian authorities), or "nell'appartamento" of Prince Nicolaus – chamber music, in which the Prince often participated. On 10 March a group of strolling players, the Pauli Company, arrived and took up residence. From that date until three days before Christmas, there was a German play, an Italian opera, or a German marionette opera every night except at Easter and when the Prince was not in residence. They put on *Romeo and Juliet*, Goethe's *Stella*, a number of Italian operas including Dittersdorf's *Arcifanfano* and marionette operas including Haydn's *Dido*. On 28 October the Pauli Company gave their last performance and departed, to be succeeded in two days by the Diwald Troupe who, of course, brought with them a new repertoire, including Lessing's *Emilia Galotti* and Shakespeare's *Richard III*. In the year 1786, to choose a final example, Haydn conducted 125 operatic performances at Eszterháza including a total of seventeen operas, eight of them premières; in 1788, he conducted 108 performances of seventeen (mostly different) operas, seven of them premières. Of all the great composers, none – not Verdi, not Puccini, not Gluck or Mozart – had an operatic routine of Haydn's scope.

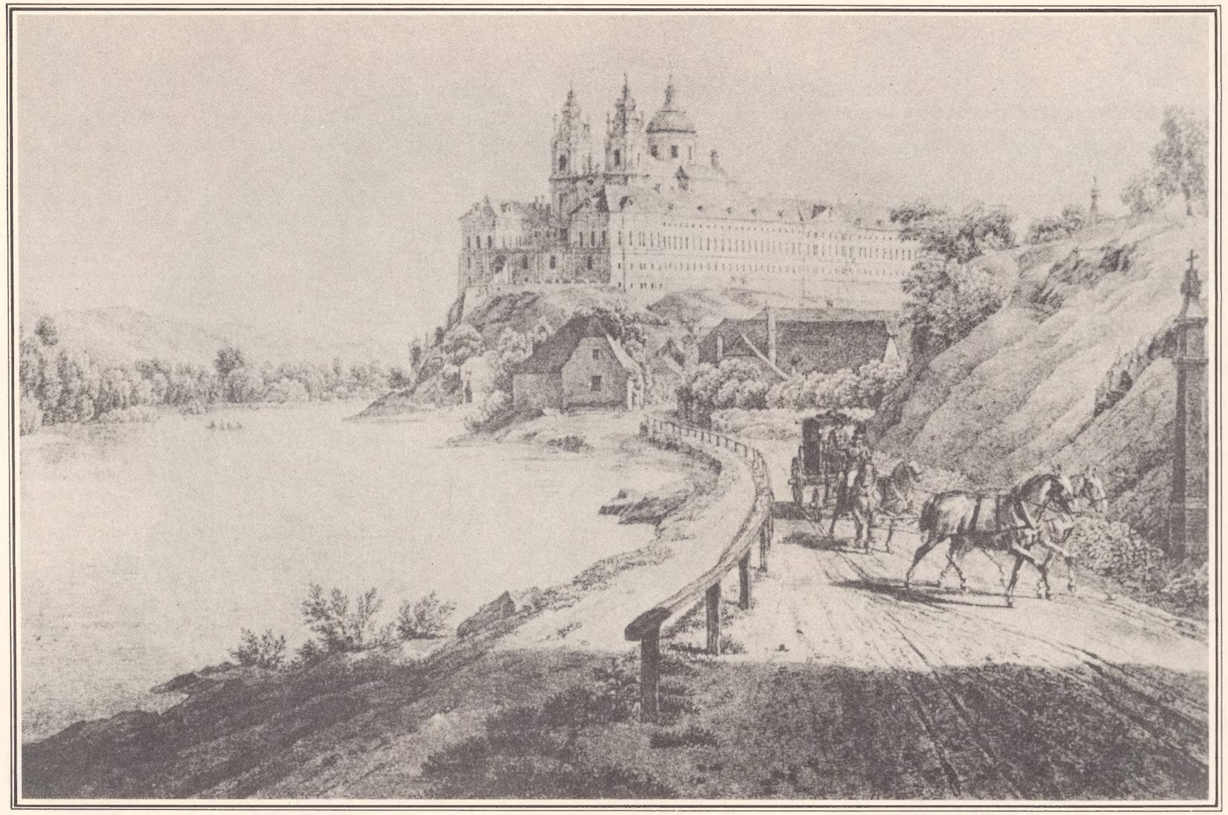
As we leave the 1770s and move into the 1780s, the chronology of Haydn's symphonies becomes ever clearer and also more closely in line with the old numbering of Breitkopf & Härtel. This list of 104 works needs to be supplemented with three missing, genuine pieces (two B flat symphonies of the period *c.* 1760 and a lost D major work) and is in considerable chronological disorder, particularly as regards the earlier works. As far as the symphonies included in this album are concerned, Nos 76–81 are more or less as Haydn wrote them. Of the three preceding works, the chronological order should be as follows:

Date of composition	*Number*	*Remarks*
End 1779	75	MS. parts by Joseph Elssler and others in the Esterházy Archives in Budapest, with the date 1779. Since the fire in November destroyed all the orchestral material in the Castle, this set of parts can only date from the six weeks following 18 November 1779.
1780	74	On 22 August 1781 the British publisher William Forster received from Eszterháza the MS. parts of this symphony; but at the end of 1780 he put in a request with the Princely administration at Eszterháza for new music paper, "because the recently purchased music paper is now entirely used up, partly for the new opera (*La fedeltà premiata*), partly for those two new symphonies, and the rest of the quartets by Pichl . . .". The two new symphonies were Nos. 62 (out of place in the chronological list) and 74.
1780/81	73	After the fire, the Prince at once ordered a new opera house to be constructed. It was supposed to be ready in October 1780, but it was not ready and the opening had to be postponed until February 1781. The Overture to *La fedeltà premiata* was completed in 1780, as the dated autograph in the Esterházy Archives informs us. This was the basis for Symphony No. 73: Haydn used the movement, entitled *La Chasse*, as the Finale of the Symphony. For the second movement he used a *Lied* entitled *Gegenliebe*, composed (or completed) in 1781. The first edition of the Symphony by Christoph Torricella in Vienna appeared in July 1782.

Joseph Haydn.
From a life-sized painting by Christian Ludwig Seehas (1785).

Symphony No. 73 in D ("*La Chasse*"). Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns, strings; in the Finale also with 2 trumpets and timpani.

This is the period when Haydn was experimenting with the finale. What was to be the difference between a sonata-form first movement and a sonata-form finale? For a while, the two "corner" movements indeed seemed interchangeable: the earliest version of No. 53's Finale consisted of an overture (*sinfonia*) of 1777; and that movement, with certain changes, was also used as a first movement, in Symphony No. 62. Another Finale, the autograph of which is in the Leningrad Library, was published by Hoffmeister in Vienna as an Overture (Hoboken Ia: 4). And here, in No. 73, we have another example of an Overture being used as a final movement. Not only that: Haydn did not even bother to orchestrate the first three movements with trumpets and drums; so that they suddenly appear for the first time in the Finale. That Haydn actually intended this is seen from the Sieber print (Sieber was a Parisian publisher who issued almost all Haydn's symphonies at one time or another), and also from parts owned by Haydn's friend von Kees. Kees, whose Vienna concerts were much frequented, was very interested in Haydn's symphonies and kept an accurate catalogue which Haydn used when preparing the big Elssler catalogue of 1805. The Kees MS., now in the Gesellschaft der Musikfreunde, carries the confusion a step further: the order of the movements is IV (with trumpets and timpani), II, III, I. Can this, perhaps, have been Haydn's original idea? But it seems odd that a Finale should open with a slow introduction. At any rate, the problem was there and



The Monastery at Lambach.

Haydn was struggling with it.

Altogether, the symphonies of the late 1770s – with a few notable exceptions (No. 70 in D, 1779) – have a certain detached atmosphere about them, an emotional state which might be described as impersonal, if not even cool. Haydn's heart really was in other things, especially opera. *La fedeltà premiata*, in many respects the most sophisticated and intricate of his operas up to that date, is Haydn's great masterpiece of the period. It was recently (1970) given its first hearing since the eighteenth century, at the Holland Festival, where it proved to be an enormous success. Astute critics noticed that it was the Haydn opera with the most Mozartian flavour; which is an historical fallacy, of course, because it was written before Haydn can have heard a note of Mozart's operatic music. Conversely, however, Mozart undoubtedly heard *La fedeltà premiata* when Schikaneder's troupe gave it in Vienna in 1784, and the theatre was sold out hours before. The big success of the opera, Celia's magnificent *scena* in Act II, *Ah, come il cor*, was published in full score by Artaria as a separate Cantata.

The Overture was obviously a smash hit, too. The rest of the Symphony that Haydn wrote to go with *La Chasse* is beautifully fashioned, especially the immensely sophisticated first movement. The "slow" movement – not really slow in pace – is attractive but definitely on the cool side. As observed, Haydn took it, with very few changes, from his song *Gegenliebe*. The Minuet has the danceable quality that is a characteristic feature of Haydn's minuets: an irresistible lilt to it. It is also a fairly quick minuet, which reminds us that new evidence has just (1970) come to light that the Viennese actually *waltzed* to Haydn's great *Deutsche Tänze* of 1792. The link between the *Menuetto* of *La Chasse* and Johann Strauss is, *via* Lanner (a great composer who will, one day, be resuscitated to the delight and astonishment of modern audiences), a clear one.

The Finale is, as the name implies, a hunting movement. The famous "call" with the oboes and horns, which

The Monastery at Melk.

comes after a half-close, is in fact a real "ancienne Vue" well known to Haydn's public. We find the first part note for note (except for an appoggiatura) in the *Manuel du Chasseur* by Monsieur de Changran (Paris 1780) as call No. 6. Prince Esterházy's horns will have sounded it out as the Prince and his guests thundered out of the castle grounds at Eszterháza of an early Sunday morning. Haydn loved *La Chasse*, too, and has given us three memorable symphonies (Nos. 31, 72, 73) and a *Cassatio* (discovered at Prague in 1959) which feature the horn and its calls. The Overture (alias Finale) ends *pianissimo*, reminding us that it was, after all, the prelude to Haydn's latest opera.

Symphony No. 74 in E flat. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns, strings.

This was the period when Haydn began to cash in on his enormous popularity throughout Europe by doing business with foreign publishers himself rather than leaving it to the clever professional copyists in Vienna. It is also the period when Artaria, the Viennese publisher, began to issue large amounts of music, including many of Haydn's and Mozart's most important works. Gradually the sale of manuscript music would give way to that of printed music; but for the moment the Viennese copyists and publishers were in sharp competition with each other. Haydn had to be very careful to prevent his latest symphonies from being pirated, and he usually assigned two or three copyists to a single work, and made them work in his own rooms, so that no one copyist could get at the symphony all at once. Most of the extant parts of symphonies of the period 1779-1790 – none of the earlier ones survived the November 1779 fire – in the Esterházy Archives are written by two or more hands.

In 1781, through the services of General Jerningham, British Ambassador at Vienna, Haydn established contact with William Forster, the London publisher. The first work of Haydn's that Forster published was Symphony No. 74, in parts (orchestral scores were very seldom

Costume design for Haydn's last opera composed at Eszterháza, Armida, *which was first performed in 1784.*

published except of operas or large religious works); the MS. of it arrived in London on 22 July 1781 and came out towards the end of the year as "A favorite Overture in all its Parts composed by Giuseppe Hayden (*sic*) of Vienna and Published with his Authority." The complete set of parts cost 2/6.

This is a frankly popular symphony, like most of Haydn's symphonic works in this album; without problems and deliberately avoiding emotional heights and depths (with one notable exception: No. 77 (1782), the greatest of all these symphonies). It is beautifully designed and the orchestration is impeccable, as always. There were, of course, things especially for the connoisseur: after the suave, elegant exposition, the development gets round to F minor and a half-cadence, followed by a pause (bar 82). The second subject then starts in F minor, whereupon Haydn starts combining fragments of both subjects (the minim figure of bar 3, or rather 10, with the staccato crotchets of 42/3) and becomes wildly involved in a grandiose emotional *cul-de-sac*: the woodwind provide a dazzling wash of colour over this passage, which reminds us once again that opera was Haydn's main occupation at this period in his life. This getting lost over something occurs again and again in Haydn's operas: the beggar-woman in *Die Feuersbrunst* (Hanswurst in disguise) comes on, a ridiculously comic figure; but all of a sudden the comedy is gone and Haydn's heart goes out, as it always did, to this down-trodden, pathetic thing, asking for a crust of bread. Haydn had nearly starved, himself, and the memory returned to haunt him years later. Of course it is getting off the main point, just like this romantic indulgence (bars 92*ff.*); but it also tells us that Haydn's genius has not wholly succumbed to popular elegance and the approval of Europe's drawing-rooms.

The *Adagio cantabile* opens with a very long and curious duet between first violins and violoncellos. In the tutti that finally dominates bars 25/37 the new restless dynamic marks (many *decrescendi*, a relatively unknown sign) and the involved, and long-spanned harmonic arches, are again matters for the connoisseur to relish. The *pp* passage at bars 38/9 – the violins in semiquavers, the lower strings in crotchets – also appears, and just as mysteriously, in Haydn's Cantata *Miseri noi, misera patria*, bar 11. Later, the sonorous low b flats in horn and bassoon (its bottom note altogether) remind us of a striking passage in Celia's great *scena, Ah, come il cor* from Act II of *La fedeltà premiata*, the première of which occurred in March 1781, but the composition of which had been completed in 1780, the same year as our Symphony. The main subject – originally spiky and deliberately four-square – is now miraculously transformed in a striking woodwind solo, the oboes in imitation and the bassoon taking over the cello's earlier rôle. Not an ordinary movement!

The minuet is another great dance movement: Haydn's minuets never fail to astonish, when you consider that he wrote close to a thousand of them. How can any one man be so inventive? The infectious "dancing" quality, of which we have spoken often in these notes, is here again, intensified by that "Scottish" (or if you lived on the Continent, "Lombard") snap that flicks its way across the pages of the movement. The Trio, after all this rhythmic complexity, is deliberately simple: running quavers and an occasional crotchet, with the melody carried by solo bassoon and first violins.

The Finale (*Allegro assai*) is in six-eight time: typical finale metre for Haydn (which means that we also have first movements in it, too, and not only the little-known No. 67 but also the famous No. 101 [*Clock*]) . . . And yet, and yet: Haydn is still having trouble with his finales, to make them wholly different from opening sonata-form movements. The big-scale two-part counterpoint that assaults our ears in the first tutti (not strictly two-part, because there are filling-in voices as well) strikes one as more appropriate for an opening movement. After a pause we get the second subject, which is almost like a caricature of Haydn: Haydn writing like Gyrowetz copying Haydn. All in all, the Finale is simply not up to the elegance of the first movement or the originality of the second.

Symphony No. 75 in D. Scoring: 1 flute, 2 oboes, 1 bassoon, 2 horns, strings. Haydn later added two *clarini* (trumpets) and kettledrums.

The earliest source of this symphony is the set of MS. parts now in the Esterházy Archives at Budapest: it was written by Johann Schellinger, the Princely copyist, and Joseph Elssler, Haydn's personal copyist; and one of the pages is dated 1779. It must have been one of the first works to be produced after the great fire of November 1779. The timpani had burned up in the fire, and Haydn had to write to Forchtenstein Castle (a big Esterházy estate in what is now the Austrian province of Burgenland) to get new ones. For the time being, however, the symphonies had to be without any kettledrums. Later, perhaps for his friend Kees in Vienna, Haydn added trumpets and drums.

There is a broad *Grave* introduction which, as so often in Haydn, turns into the minor and ends on the dominant unisson of D minor. The *Presto* is like a racy operatic overture, but in the development Haydn has some pretty contrapuntal tricks in store for us, using the characteristic long plus short notes of the opening theme; having got the taste of it, he cannot resist continuing this contrapuntal extension, and we have a long and interesting *stretto*, complete with pedal point, just before the final tutti. It is interesting to observe the effect of the symphony without, and with, the trumpets and timpani. Without, the work is a finely wrought chamber symphony; with, the work sounds bigger and, curiously, its operatic features are underlined.

The *Poco Adagio* is a set of variations on a beautiful and elegiac hymn-like melody, to which type of tune Haydn was much attracted in the 1780s (the most celebrated of these "hymn tunes" is that of the slow movement in No. 88). Var. III has two solo violins and a solo cello – just like an old *concerto grosso*.

This became one of Haydn's most popular symphonies all over Europe. It arrived in England in 1783 where it became "the favorite (*sic*) Sinfonia play'd for the Benefit

Costume design for Haydn's last opera composed at Eszterháza, Armida, *which was first performed in 1784.*

Sketch by Pietro Travaglia for scenery for Haydn's Orlando Paladino.

of the Musical fund, 1783". It was still being performed when Haydn went to England in 1791, and on one such occasion this slow movement gave rise to a strange occurrence. Haydn's diary tells the story:

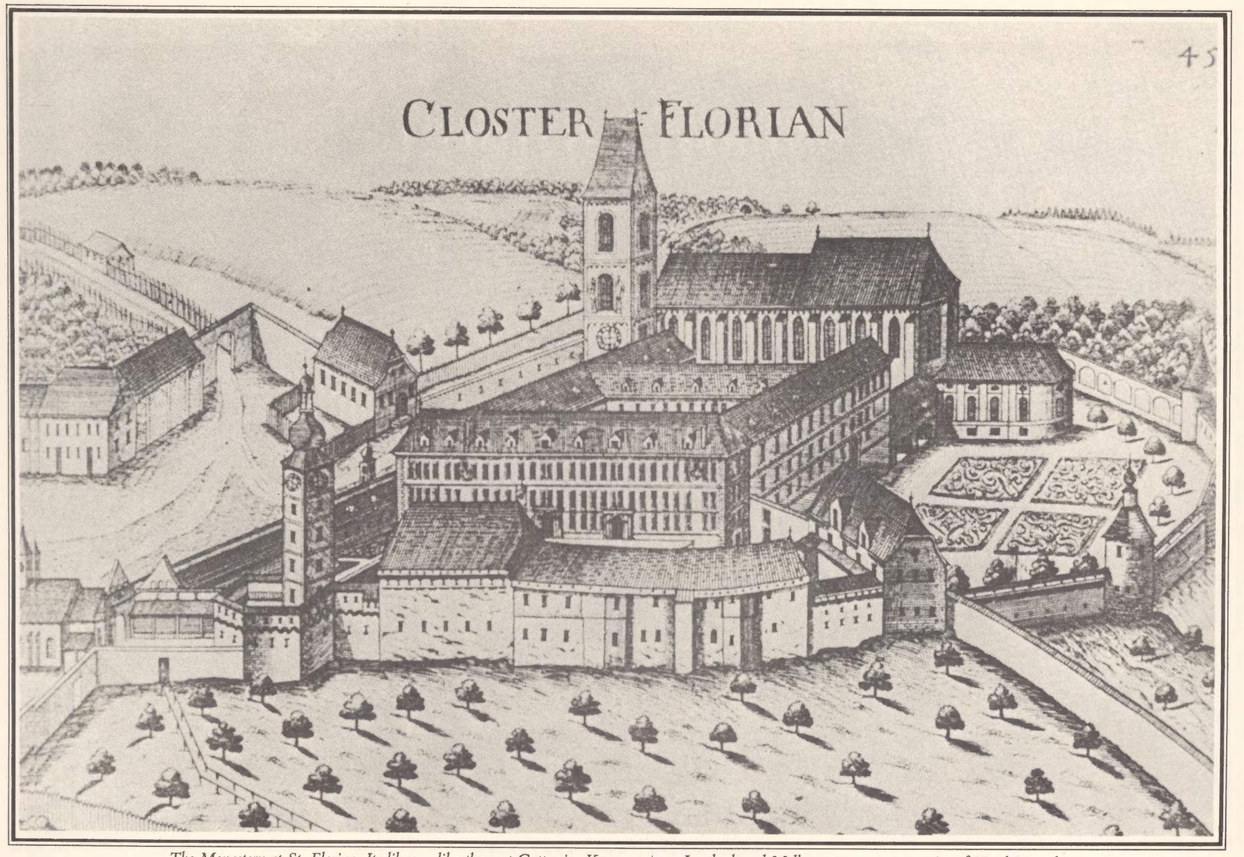
"On 26 March [1792], at Mr. Barthelemon's [*recte:* Miss Corri's] Concert, an English clergyman was present who fell into the most profound melancholy on hearing the Andante [here Haydn quotes the *incipit* of No. 75's *Poco Adagio*] because he had dreamt the previous night that this piece was a premonition of his death. He left the company at once and took to his bed.

"Today, 25 April, I heard from Mr. Barthelemon that this Protestant clergyman has died."

Apart from the curious nature of the incident, the occurrence shows vividly how profound were the emotions roused in the eighteenth century breast by Haydn's slow movements. They struck some responsive chord throughout Europe; indeed, Haydn seems to have had an uncanny gift, almost amounting to a sixth sense, for writing what the cultivated man in 1780 wanted to hear, whether in Paris or Berlin or London or St. Petersburg.

The robust *Menuetto*, with its characteristic turn, is set off by a delicate Trio, in which the flute and a solo violin carry the melody, supported only by the strings.

The Finale is not only a good concluding movement but a very successful piece altogether. The principal subject is a-b-a, like the great Finale of the *Clock* to which it in certain respects looks forward. There then follows a big section in D minor (just as in the *Clock* Finale). Later there is an exquisite passage for solo wind instruments (bars 108*ff.*, and just before the end there is a surprise modulation, *piano* (bars 151*ff.*), and a humorous ending, all in the best Haydn manner. A warm-hearted and winning symphony.



The Monastery at St. Florian. Its library, like those at Gottweig, Kremsmunster, Lambach and Melk, preserves many copies of Haydn's works.

THE ENGLISH SYMPHONIES OF 1782: Nos. 76-78

Symphony No. 76 in E flat; Symphony No. 77 in B flat; Symphony No. 78 in C minor. Scoring: 1 flute, 2 oboes, 2 bbassoons, 2 horns, strings.

It is not generally known that Haydn almost went to London in 1782, not only for the opera but also to give symphonies at the Professional Concerts. Charles Burney, wiitih whom Haydn was to become great friends later, wrrote to his friend the Rev. Thomas Twining (an undated letter *c.* 1782): ". . . I have stimulated a wish to gett Haydn over as opera composer – but mum mum – yett – a correspondence is opened, and there is a great likelihood of it, if these cabals, and litigations ruin not the opera entirely . . .". Nothing came of this proposed visit, probably because Prince Esterházy did not want to let Haydn go.

The *raison d'être* of Symphonies Nos. 76-78 was first made clear in a then unpublished letter from Haydn to the Parisian music publisher Boyer which the London antiquarian dealer Martin Breslauer offered for sale in 1950. The letter, dated 15 July 1783, is in unknown private hands and we have one page in facsimile (from an earlier sale at Sothebys) and the rest in summary from the Breslauer catalogue. In this letter, we read: ". . . Last year I composed three beautiful, elegant and by no means over-lengthy symphonies, scored for 2 violins, viola, basso, 2 horns, 2 oboes, 1 flute and 1 bassoon [*recte:* 2 bassoons] – but they are all very easy, and without too much *concertante*." [Summary:] "I wanted to produce them in England, but the journey did not materialize. I now offer you these symphonies, and inquire after the best terms, for I am confident that these three pieces will enjoy a tremendous sale."

Boyer bought the three works. Haydn thereupon offered them, successfully, to William Forster in London, where they arrived in three batches, between 14 February and 6 May 1784. That summer they were also published,

Composer and Singer: a contemporary engraving.

in an edition "corrected by him [Haydn]", by Christoph Torricella of Vienna, dedicated to Prince Nicolaus Esterházy, a thoughtful touch which Haydn's patron will have appreciated.

Of the three works, by far the finest is No. 77, which is great in all four movements. The stunning development of the first movement, with its contrapuntal intricacies; the vivid inspiration of the slow movement; the dashing, almost *scherzo*-like verve of the *Menuetto* (which is marked *Allegro* rather than *Allegretto*, incidentally); and the brilliant *panache* of the Finale, with its fantastic contrapuntal development section – this is, hands down, one of the greatest symphonies Haydn ever wrote. Its first performance in modern times, by the way, took place during that historic series of Bach concerti and Haydn symphonies given by the New Friends of Music in New York conducted by Fritz Stiedry during the season 1939-1940; no less a scholar than Alfred Einstein edited the works, which produced a profound impression on musical life in New York. It was as if a whole series of Rembrandt paintings had been rediscovered, wrote Irving Kolodin, the promising and brilliant writer of the programme notes. Two of the symphonies then resuscitated (Nos. 67, 80) were very successfully recorded; a further album, containing Nos. 77 and 87, was planned; but possibly the war prevented the realization of that second album.

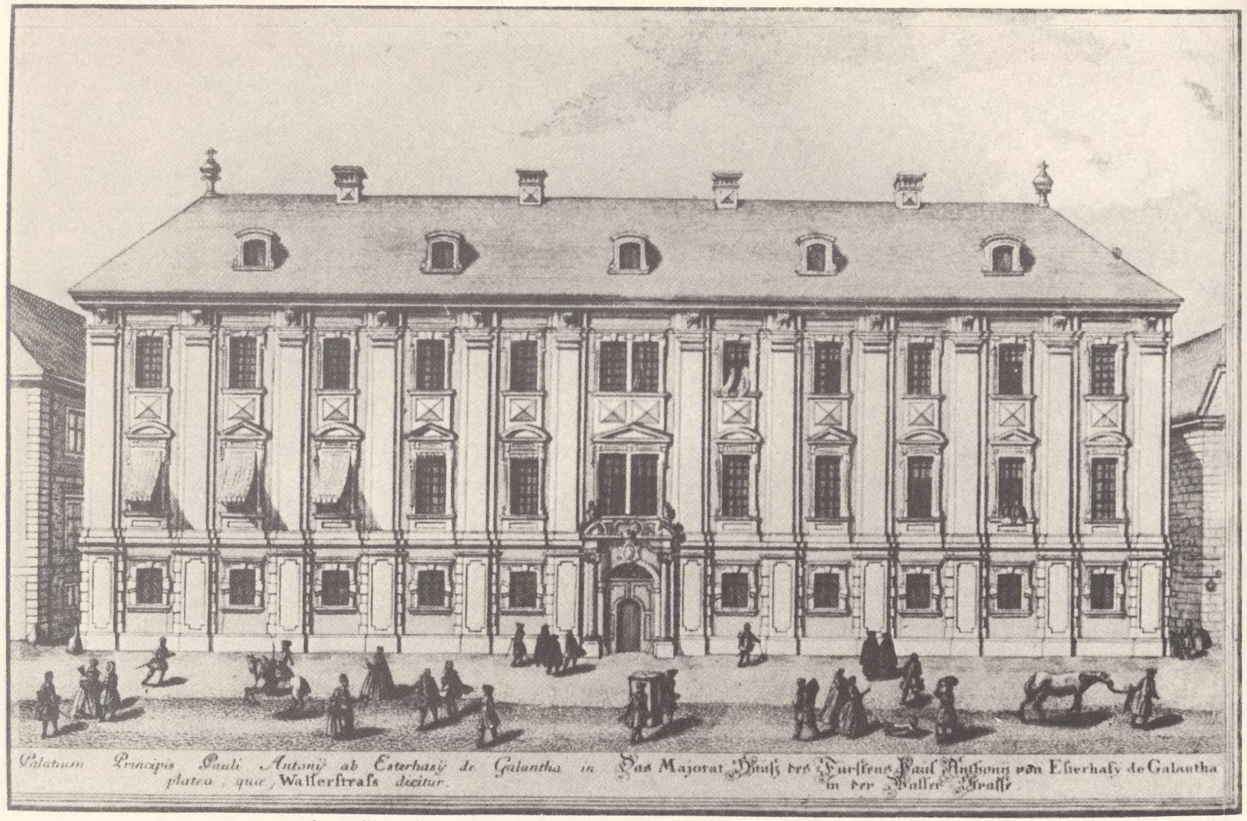
Of course a towering masterpiece like No. 77 must inevitably put into the shade its companions, rather like (to continue Irving Kolodin's metaphor) the first time one sees "The Night Watchman" in the great Museum at Amsterdam: which physically and intellectually dominated an entire room, to the detriment of many other good paintings. This is by way of saying that Symphonies Nos. 76 and 78 are fine works, with many delightful details, whose misfortune is to have been

Court life at Eszterháza.

lalaunched with a work of towering stature. In No. 76 we nnotice the elegance of the first movement – and remember ththat this is obviously a deliberate effort on the part of ththe composer, as the letter to Boyer tells us – with the alalmost Christian Bachish sophistication of the *pianissimo* sesecond subject. The second movement is a beautiful *AAdagio, ma non troppo;* what strikes us at once is the SiSchubertian section beginning in B flat minor (bars 2020ff.), with the sustained wind instruments and the pipulsating strings underneath; shortly thereafter there is a ststormy section in G minor, where the basic pulse is sesemiquavers, the melody in demisemiquavers. To conclude this interesting movement there is a six-four chord and a cadenza.

In Symphony No. 78 in C minor – the first work in a minor key that Haydn had written in more than a decade – the first movement reminds one of the glorious *Sturm und Drang* symphonies of the late 1760s and early 1770s. Only Haydn has changed a great deal in the decade. His interest has shifted to operas (*per forza*, since the shift was also that of his patron, Prince Nicolaus), and the symphony now takes a definite second place in Haydn's *oeuvre*. Altogether, Haydn's principal interest almost all his life was in vocal music: he may have gone down in history as the father of the string quartet and symphony (which he was not, at least not of the symphony), but his heart was in opera, mass and cantata. To prove it, you need only to listen to his greatest work of 1782: the *Missa Cellensis* in C (*Mariazellermesse*), which sweeps away, like a *tramontana* moving across the Apennines, the symphonies as if they had not existed. This Mass is the real Haydn, just as time and time again, you feel Haydn's tiger strength in *La fedeltà premiata, suaviter in modo, fortiter in re:* not an adage you would ever apply to a Haydn symphony of 1782.

Except, perhaps, No. 78's first movement, where the

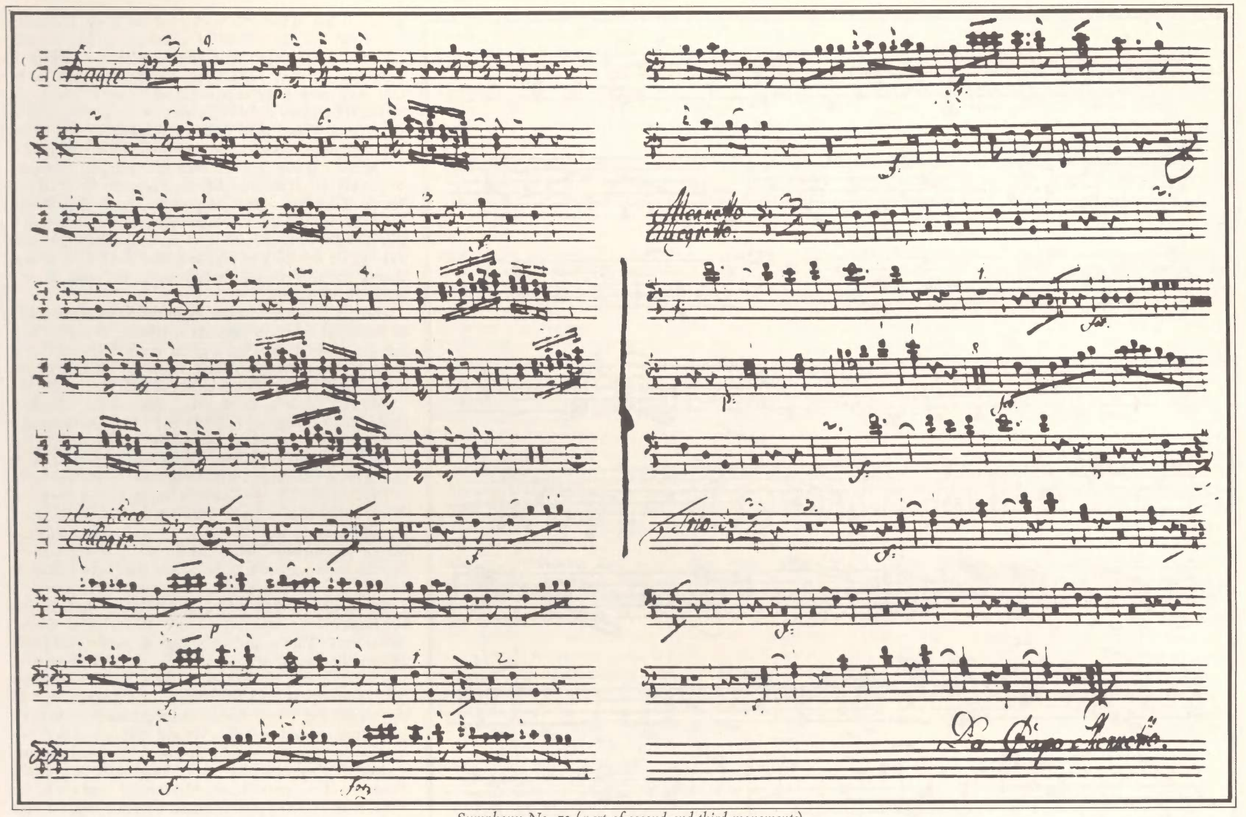

Palatium Principis Pauli Antonij ab Esterhazy de Galantha in platea, quae Wallerstrass dicitur
Das Majorat Hauß des Fürstens Paul Anthony von Esterhazy de Galantha in der Wallre Strasse

The Esterházy Palace in Vienna (in the Wallnerstrasse), where Haydn lived during the winter season.

unison opening subject, so like the Haydn of 1772, is turned into a contrapuntal *tour-de-force* in the development section, the countersubject being part of the second theme. The rest of the symphony does not, and deliberately not, live up to the bold promise of its opening *Vivace*: *Sturm und Drang* has come and gone, and Haydn is no longer the Angry Young Man of Central European music: on the contrary, he is the spokesman of the Parisian and Viennese drawing-room. And thus the Symphony starts in C minor, goes to E flat for its second movement, to C major for the *Menuetto*, and to a light-hearted rondo for the Finale: it begins in C minor, but there is a C major foil, and C major is bound to win.

THE SYMPHONIES OF 1783–1784: Nos. 79–81.

As readers will have observed, in 1782 Haydn began to write symphonies in series. There is no doubt that the publishing world dictated this new approach to the form. Publishers preferred, for obvious reasons, to issue works in groups of two or three, or even six. Previously Haydn had written quartets in groups of six (from "Opus 17" of 1771 on); and his later quartets were published in this fashion. The next *genre* to fall into the group treatment was the piano trio, which Haydn now began to compose in groups of three. From 1782 to 1795 – the year of the final Haydn symphony – Haydn wrote all his symphonies in groups of three or six: three in 1782 for London (Nos. 76–78); three in 1783–4 for Haydn's syndicated group of publishers in Vienna, Paris and London (with extra profit from sales to M. Guera of Lyon and Herr Hummel of Berlin); six (Nos. 82–87) for the Concert de la Loge Olympique in Paris in 1785–6; three for Comte d'Ogny in Paris in 1788–9 (Nos. 90–92); six for the Salomon concerts in London in 1791–2 (Nos. 93–97); three for Salomon's concerts in 1794 (Nos. 99–101); and the final three for the Opera Concerts of 1795 (Nos. 102–104).

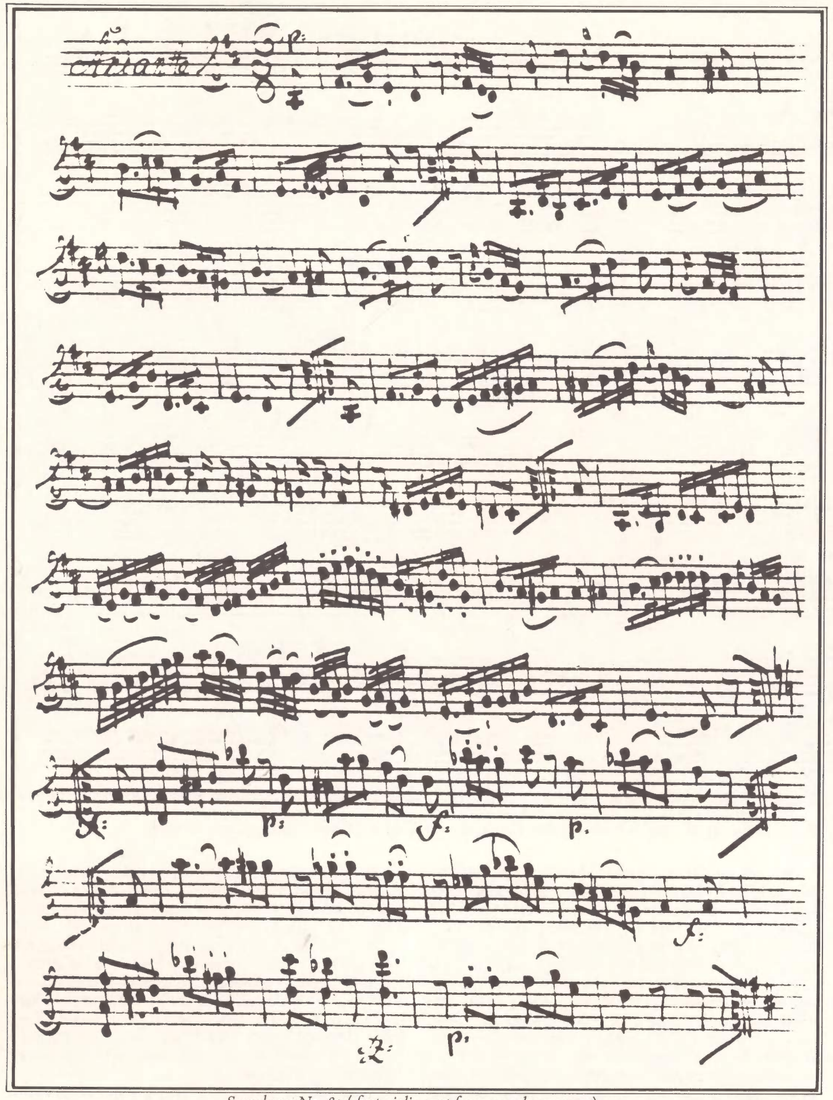
There were certain advantages to the group system: the sale to publishers was obviously of primary import-

Symphony No. 79 (part of second and third movements).
The original performance material copied by Johann Radnitzky (d. 1790) and others (Prince Dettingen—Wallerstein Archives, Harburg Castle, Bavaria).

ance: but also the possibility of choosing different keys, different moods and different orchestration appealed to composers: and not only Haydn. Mozart felt the urge, when he wrote his last three symphonies in 1788 (K. 543, 550, 551), possibly using as his tonal model the Artaria edition of the first three *Paris* symphonies by Haydn, which interestingly enough appeared in the order: E flat (84), G minor (83) and C major (82). In 1782–1784, Haydn scored all six symphonies identically; he was never to do so again until the London period.

Symphony No. 79 in F; Symphony No. 80 in D minor; Symphony No. 81 in G. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns, strings.

Our colleague Marc Vignal thinks that the language of No. 79 looks forward to the sophisticated elegance of the Lyra Concerti for the King of Naples (1786). There is no doubt that Haydn had now perfected his "popular" language, polished it to a blinding brilliance. It is also interesting to observe that there are three distinct schools of young composers who patterned their music on Haydn: one set began to write in the Haydn manner about 1770 (foremost among them J. B. Vanhal, some of whose copies are as good as the originals); another set wrote in Haydn's "popular" manner of the period *c.* 1780 (foremost among them: Adalbert Gyrowetz and Haydn's own pupil Ignaz Pleyel); and a final group patterned their music either after the London Symphonies (typical cases in point: Friedrich Witt and J. J. André) or after the late Masses and oratorios. Many of these counterfeit products (some of a high quality) were pirated and published, especially in France, where *anno* 1780, half the published works of Haydn were spurious. As knowledge of all this reached Haydn, he determined to compile a catalogue to show what he had actually written; and thus there came into being the Elssler Catalogue of 1805, named after Johann Elssler, Haydn's faithful factotum and copyist and the son of Joseph Elssler (died 1782), who had been Haydn's copyist at Eszterháza.

The popularity of the new 1783-4 symphonies even



Symphony No. 81 (first violin part from second movement).
The original performance material for Eszterháza (Esterházy Archives, Budapest.)

surpassed that of the 1782 works. For one thing, Haydn had now got the knack of simultaneous European distribution; for apart from the sales to the various printers in London, Paris, Lyon, Berlin and Vienna, he also made manuscript copies and sold them to various clients in Germany and Austria: these works were sold to the Prince Thurn und Taxis of Regensburg and to Prince Oettingen-Wallerstein, an old admirer of Haydn's.

There are always touches, even in this elegant music, to remind one of the vast difference between Pleyel and Haydn. Take the first movement of No. 79, for example. Up to bar 123 it could have been by Pleyel or Gyrowetz; that is to say, up to the middle of the recapitulation; bars 123-132 are the work of a great genius: bold, new, and doubly effective coming, as they do, in the midst of a conventional setting.

There is an extreme purity about the *Adagio cantabile*, an innocence which is particularly striking in the long passages where the bass line is given to the violoncello in repeated semiquavers (*e.g.* bars 17*ff*). At the end the music breaks off and we get a curious little *Kehraus* (the "go-home" music in an Austrian dance series), which sounds like a Hungarian folk tune (why is one reminded of Enesco's First Roumanian Rhapsody?) and although in a speeded-up tempo (*un poco allegro*) and in F major, it sounds mournful and brings the whiff of the *Puszta* with it.

If Talleyrand, talking of life before 1789, had wanted to choose one piece of music to sum up all that was dignified, beautiful *and* typical of the age, he might have chosen this miracle of a *Menuetto*, whose stately beauty is graced by Haydn's most ingenious orchestration (that oboe line in bars 21*ff*. or that flute entrance at 58 and 60!).

Haydn, too, has now solved the problem of the finale. His Finales now sound, every one of them, like closing movements. This is partly because he almost always chooses the rondo form, partly from the way he constructs his themes, partly because of the "quick" metres (*i.e.* 2/4 or barred C). As time went on he was to marry off the sonata and rondo forms, creating finales of wiry intellectual strength as well as wit and brilliance, as in the concluding movements of the *Surprise*, *Military* and, most perfect of all finales, the *Clock*, symphonies. No. 79's Finale is a classic example of a Haydnesque rondo in the 1780s, with typically contrasting sections in F minor and B flat, stuttering lead-backs (a bewitching one here, at bars 213*ff*.) and a rousing *ff* finish. As Roger Fiske once said, apropos of another Haydn work, you can't *not* like this movement.

Symphony No. 80 is a mock-heroic symphony. The ferocious beginning cannot possibly prepare us for the waltz-like second subject. The violent contrast is carried a step further in the development, where statements of this waltz are separated by a tense extension of the first subject (bars 93-109). To clinch matters, Haydn ends in D major.

The tonal scheme is almost the same, *mutatis mutandis*, as in No. 78. Second movement in the relative major (here: B flat); third movement in the tonic minor and major (in No. 78 all in the major); Finale in the tonic major (in No. 78 minor and major). In other words, there is not

very very much minor at all in this symphony; it was not the time nor place for it, either. Haydn at this point in his life was as the Great Entertainer, whether for Prince Esterházy or the international music market. Great Entertainers do not not write *Sturm und Drang* symphonies, and by the time Haydn came back from London to write the *Nelson Mass* and the *Creation*, Europe was a very changed place and he a very very changed man . . .

Are Are we imagining things if we read into the chromaticismism of bars 7 or 15 of Symphony No. 80's slow movement a Mozartian influence? Probably, because Mozart's great – indeed heroic – friendship with Haydn really really began a year later in 1785, and Haydn was only in Vienna for a few weeks each year. Still it *is* curious that not only here but even more in the second subject of No. 80. 81's first movement we should feel the mercurial Mozartian touch.

ThThere is very surprising explosion in the middle of the slow movement's exposition, and this contrast is continued throughout this interesting and unconventional movement. Speaking of Mozart and Haydn, many readers will perhaps not know that Mozart studied Haydn's symphonies carefully: we have a sheet on which Mozart jotted down the beginnings of Symphonies 47, 62 and 75: works which he probably wanted to conduct in his "s "Academy" concerts. Mozart heard just one Haydn opera, but it obviously made a deep impression on him: *La fedeltà premiata*, when it was given at the Vienna Court Theatre late in 1784 by Schikaneder. Is it an accident that the friendship between the two men seems to have begun then? Can Mozart have gone backstage to congratulate Haydn? It would seem a plausible beginning to that historic friendship. Mozart also saw Haydn operas in score, for recently a piece of Haydn's *Armida* (1784) in Mozart's handwriting has come to light. In any event, once they met, neither's music was ever the same again.

No. 80 is altogether not a conventional work, even if its D minor is not the Mozartian D minor of K. 466. The Trio of the *Menuetto* is another extraordinary movement: like the reverse of the old Gregorian *incipit lamentatio* melody that Haydn had used in Symphony No. 26 and again in the Trio of that great F sharp minor Symphony (No. 45, *Farewell*) which is famous for the wrong reasons. The colouring, with the oboe and horn doubling the melody, is also highly original and effective.

The Finale is a brilliant *tour-de-force*. The Berliners will have thought it flippant: as late as 1792 the north Germans were still bitterly complaining about Haydn's humour, which they loathed, being reared on the stern, flighty brilliance of C. P. E. Bach. The Italians won't have been able to play it for technical reasons; from their once undefeated citadel of world domination, Italian composers now dominated only opera. Symphony and string quartet were not to their liking or in accord with their temperament. Gradually Italian music became completely isolated, and technically far behind her northern neighbours; in 1829 they were telling Mendelssohn with great pride that they had managed to get through the *Creation*, a work which presented them with horrendous technical difficulties. In 1794, Dies (Haydn's later biographer and a good landscape painter) tells us that Haydn symphonies were as good as unknown in Rome. But apart from these two uncongenial centres, Haydn's muse, *pace* this madcap Finale, was an uproarious success all over Europe. The English used to call this kind of thing Mr. Hayden's "phrenzied" style. The main theme is wildly syncopated, so that we do not get on our feet, with the metre, until bars 32*ff*. The development section is excellently worked out, at first very droll (with quacking woodwind, bars 110*ff*.), then mock heroic (after all, the work began its life in D minor, a key with emotional responsibilities . . .), and as always, very pithy. It ends with a favourite device: three identical chords, preceded by two cadential lead-ins. You will find it in many Haydn symphonies, such as *La Reine*, the *Oxford* or the *Clock*. It is one of these peculiar stylistic features that enable us, in the Berenson manner, to distinguish Haydn (and his school or imitators) from, say, Mozart, where you almost never find an ending of that kind.

The greatest thing about No. 81 is its marvellous opening, with that F natural: again, here is Haydn rather than Gyrowetz . . . Apart from the opening, the most striking thing about the Symphony is its sleek elegance: the second subject starts out like Christian Bach (or Haydn of the Lyra Concerti) and ends up as Mozart (where *did* Haydn get those slithering chromatics, otherwise?). The *Andante* is very light weight but with a flash of great beauty in the second section of the "minore" part (bars 20*ff*.).

The *Menuetto* is very Breugel-ish, stamping peasant feet (the horns slamming the crotchets home) and altogether very rustic. The Trio is a dead-pan little tune which suddenly ends up in the minor, reminding us that Eszterháza is in Hungary. Haydn flirted all his life with Gypsy-*cum*-Hungarian folk music, and its introduction into his quartets (*e.g.* Op. 20, No. 4), operas (*Lo speziale*, Act III), symphonies (No. 103's second movement) and piano trios (*The Gypsy Rondo*) delighted fashionable Europe.

The Finale is once again rather cool, emotionally. It marks the end of Haydn the Great Entertainer. For in this year (or in 1785) two commissions arrived from far-off places which would much change Haydn the man as well as Haydn the musician, the second obviously acting on the first, as with all artists. The first was a request, from Cadiz in Spain, for an oratorio without words on The Seven Words of the Saviour on the Cross; the other a proposal to write six large symphonies for the Parisian Concert de la Loge Olympique; both of which commissions Haydn accepted and which greatly liberated his spirit from the rigorous and time-consuming duties as opera *Capellmeister* at Eszterháza. It was time Haydn had a change; but he could not imagine that six years after No. 81 had been safely packaged and sent to Lyon, Berlin, Vienna, Paris and London, the court life at Eszterháza would come to an end forever.

H. C. Robbins Landon,
Buggiano Castello, 1970

Joseph Haydn. Silhouette by Hieronymus Löschenkohl (1785).